



nara roesler

the armory show

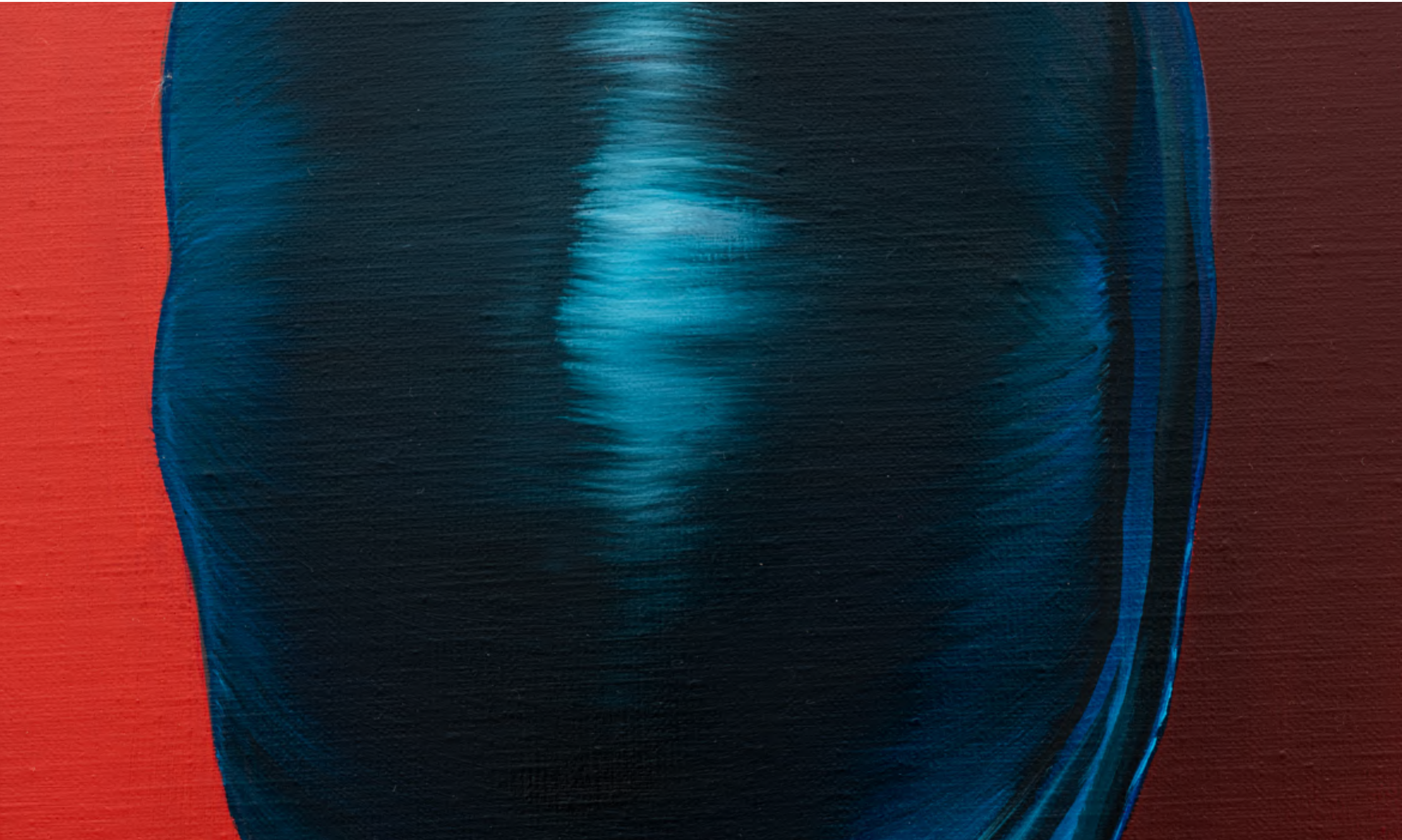
september 9–12, 2021

jacob k. javits convention center
new york, usa

On the occasion of The Armory Show 2021, Nara Roesler is pleased to present a selection of recent works by South American artists, with punctuations by European artists, creating a dialogue between different regional and generational practices. The presentation foregrounds the artists' echoing yet diverging approaches to understanding the limits of abstraction, figuration, and dimensionality, offering a formal and procedural conversation between works, that aims to explore how artists have consistently grappled to come to terms with certain pillars of artistic processes and cannons.

armory online

rodolpho parigi





‘My work grows from a conflict between reality and fiction. From drawings to paintings and performance works, I have explored the possibilities of a self-imagined sci-fi world inhabited by hybrid or androgynous figures of strange beauty and shapes that come to the surface like living bodies that could breath or move. I make drawings and paintings as a way to transfigure ideas of body and gender while exploring the boundaries between material and artificial.’

—Rodolpho Parigi

Rodolpho Parigi
Black Phtalo Magenta Suit, 2020
oil paint on linen
unique
100,5 x 70,3 x 3 cm
39.6 x 27.7 x 1.2 in



rodolpho parigi

b. 1977, São Paulo, Brazil

lives and works in São Paulo, Brazil

Rodolpho Parigi is part of a new generation of Brazilian artists who emerged in the early 2000s. The artist's work lies in a liminal space between abstraction and figuration, entwining a series of references that range from the tradition of Art History, with particular emphasis on Rubens' baroque corporeality, to graphic design, advertising, scientific illustrations, pop culture, anatomical planes, and music. Together with dance, music is notably responsible for orchestrating the gestural dynamism that characterizes Parigi's figures, which emanates from formal and structural vigor, rather than from the nature of the brush stroke on the surface of the canvas.

Rodolpho Parigi notably summarizes his process with the statement, "there is something alchemical here." Indeed, the artist operates with singular transfiguration anchored in a sense of excess, whereby he consolidates fragments of extremely diverse images and forms, through the use of saturated and luminous color palettes that construct a futurist retro. The minutely controlled process of execution and compositional organization amount to an ornamental strategy that resists traditional plays on perspective and forbids the gaze from resting, leading it to incessantly roam the canvas. In Parigi's paintings, high tech, present thematically, meets the low tech, present in the age-old pictorial technique; while the organic merges with the artificial, creating an overall provocative sense of strangeness.

[learn more about the artist](#)

selected solo exhibitions

- *Fancy Performance*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2017)
- *Levitação*, Galeria Nara Roesler, São Paulo, Brazil (2015)
- solo presentation, Casa Modernista, São Paulo, Brazil (2013)
- *AtraQue*, Galeria Nara Roesler, São Paulo, Brazil (2011)
- *Abstract Nerveux*, Amt I Torri & Geminian Gallery, Milan, Italy (2010)

selected group exhibitions

- *Da humanidade: 100 artistas do acervo*, Museu de Arte Brasileira da Fundação Armando Álvares Penteado, São Paulo, Brazil (2020)
- *Da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Histórias da sexualidade*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2017)
- *Unanimous Night*, Contemporary Art Centre (CAC), Vilnius, Lithuania (2017)
- *LOL Levels of Life 1- 2*, Artspace, Auckland, New Zealand (2014)
- *Works on Paper*, Rabbitthole Space, New York, USA (2011)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

cristina canale







Despedida no Cais embodies the artist's characteristic engagement with the long art historical tradition of painting, and more specifically, of portraiture. Rather than depicting a specific individual, Canale seeks to create an abstract form of portraiture, foregrounding the representation of the genre rather than its figurative content. In the artist's own words, 'what is most interesting to me in this series is to address the idea of a portrait, rather than making a portrait. In this sense, leaving the face empty gives space to see the work as an abstract portrait, instead of a portrait of someone.' Thus, the work captures the genre's most fundamental aspects - the composition rests on a traditional hierarchical dynamic between the foreground and background, whereby the figure occupies the central space of the canvas, and pursues the classical ambition of capturing a moment in time, an individual in action, of fixating a moment forever. However, the figure is denied any details, resting instead on indistinction. With this, the painting is no longer about the individual, its action or its memorialization, but rather about the structure of a long-established practice and Canale's strive to propose new forms of challenging the pillars of her medium.

Cristina Canale
Despedida no cais, 2020
acrylic, oil and cotton fabric collage on canvas
unique
100 x 80 x 4 cm
39.4 x 31.5 x 1.6 in

cristina canale

b. 1961, Rio de Janeiro, Brazil

lives and works in Berlin, Germany

Cristina Canale rose to prominence following her participation in the iconic group exhibition *Como vai você, Geração 80?*, at Escola de Artes Visuais do Parque Lage (EAV Parque Lage) in Rio de Janeiro in 1984. Like many of her colleagues from the so-called 'Generation 80', her early works reveal the influence of the international context as painting resurfaced, especially impacted by German Neo-expressionism. Loaded with visual elements and thick layers of paint, her early paintings have material and textural characteristics that are reinforced by her use of contrasting and vivid colors.

In the early 1990s, Canale moved to Germany to study in Düsseldorf under the guidance of the Dutch conceptual artist Jan Dibbets. Her compositions soon acquired a sense of spatiality, as she began to incorporate the use of planes and depth, while also adding greater fluidity to her use of colors.

Cristina Canale's work is often based on prosaic everyday scenes, sometimes extracted from advertising photography. Her paintings result in elaborate compositions that blur the boundaries between figurative and abstract. According to the curator Tiago Mesquita, Canale's production opposes the quest for constituting structures of the image, which artists such as Gerhard Richter and Robert Ryman engage with, tackling instead 'images and the established genres of painting in a subjective manner, whilst believing in a singular experience.'

[learn more about the artist](#)

selected solo exhibitions

- *Cabeças/Falantes*, Galeria Nara Roesler | São Paulo, Brazil (2018)
- *Cristina Canale: Zwischen den Welten*, Kunstforum Markert Gruppe, Hamburg, Germany (2015)
- *Entremundos*, Paço Imperial, Rio de Janeiro, Brazil (2014)
- *Espelho e Memória – Spiegel und Erinnerung*, Galerie Atelier III, Barmstedt, Germany (2014)
- *Arredores e rastros*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2010)

selected group exhibitions

- *Cristina Canale*, Vojtěch Kovařík, Brice Guilbert and Paulo Nazareth, Mendes Wood DM, Villa Era, Italy (2020)
- *Xenia: Crossroads in Portrait Painting*, Marianne Boesky Gallery, New York, United States (2020)
- 8th Beijing Biennale, Beijing, China (2019)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Mulheres na Coleção MAR*, Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil (2018)
- *Alucinações à beira mar*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2017)
- *Land der Zukunft*, Lichthof–Auswärtiges Amt, Berlin, Germany (2013)

selected collections

- Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Coleção João Sattamini, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Sparkasse Oder-Spree, Frankfurt an der Oder, Germany
- Museum No Hero, Delden, The Netherlands

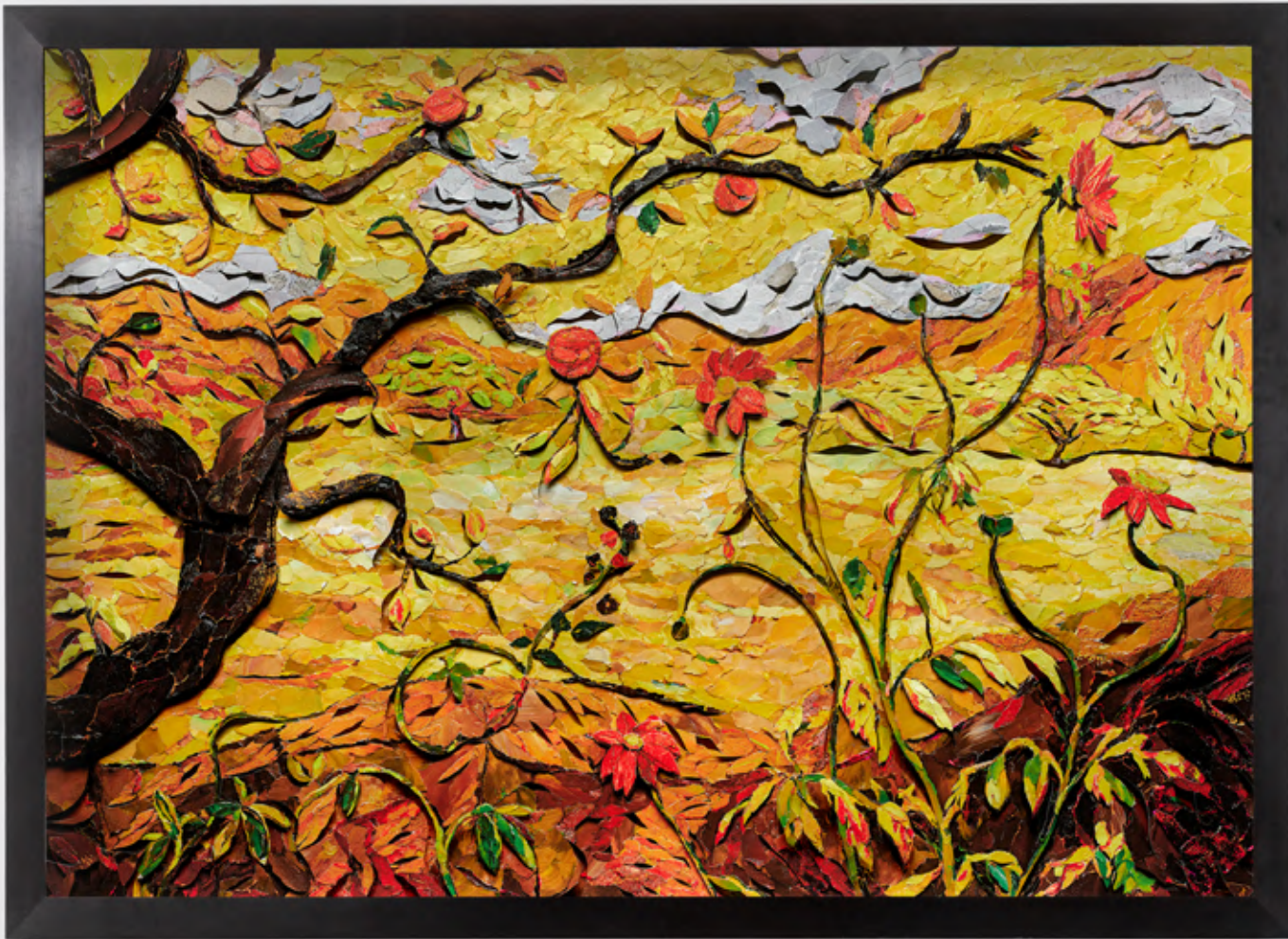
vik muniz



Vik Muniz
Surfaces: Harlequin,
after Pablo Picasso, 2021
archival inkjet print
one of a kind
158,2 x 91,4 cm
62.3 x 36 in



Superficies, or *Surfaces*, is one of Vik Muniz's most recent series, which he began developing in 2019. In this body of work, the artist establishes an entropic negotiation between the loss of material and its virtual gain. In combining actual collage and photographed collage, the artist plays on illusion leading the spectator to meditate on their relationship with the physical experience of the artwork in an era when the convenience and omnipresence of immaterial digital images are constantly transforming the idea of reality itself. Muniz subtracts the concrete element that differentiates a painting from a photograph and re-presents it as a layered image. Though the artist employs painting both as process and concept, the work is not a painting; and as a photographic image of an artwork that already exists autonomously and physically, it is also not an abstraction, thus engaging the viewer with the question of perception, illusion and the conceptual implications of each of the entwined media.



Vik Muniz
Surfaces: Apple Tree with Red Fruit,
after Paul Ranson, 2020
archival inkjet print
edition of 6
160 x 224,5 cm
63 x 88.4 in



vik muniz

b. 1961, São Paulo, Brazil

lives and works in between New York, USA, and Rio de Janeiro, Brazil

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the world's current state of affairs. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and understandings of these materials and the images they render. According to critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil and has also produced artworks that aim to give visibility to marginalized groups in society.

[learn more about the artist](#)

selected solo exhibitions

- *Vik Muniz*, The Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow – Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)

selected group exhibitions

- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, The Netherlands (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)
- 56th Venice Biennale, Italy (2015)
- 24th Bienal de São Paulo, Brazil (1998)

selected collections

- The Metropolitan Museum of Art, New York, USA
- Centre Georges Pompidou, Paris, France
- Guggenheim Museum, New York, USA
- The Tate Gallery, London, UK
- Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- The Menil Collection, Houston, USA
- Los Angeles County Museum, Los Angeles, USA
- New Museum, New York, USA
- The Art Institute of Chicago, Chicago, USA

bruno dunley





The common themes in Dunley's practice are two-fold: the artist paints compositions derived from both, everyday images and his minute study of the pictorial field. The imagery converges in a dramatic representation of the visual language. Gestures, planes and color combinations allow for the figuration to emerge as an alphabet, sharing common grounds, while the process of making is simultaneously foregrounded. Bruno Dunley's most recent body of work has been inspired by the idea of displacement, conflict, and expansion. In the words of curator Luis Pérez-Oramas, Bruno Dunley's 'oeuvre contains a fascinating repertoire of diagrams, wisely filtered through the thickness of pictorial imagery, sometimes as if the matter, which in painting makes the image, suspended in a limbo—in other words: un / worked (des/obrada)—everything that the image's schematic backbone can achieve in painting. Thus, in the fortune of newfound neutrality—in fact a state of imminence—schema and painting are presented with the extraordinary drama of their own poetic, generating tensions.'

Bruno Dunley
Terra deu, Terra come, 2020/2021
oil paint on canvas
unique
200 x 250 cm
78.7 x 98.4 in



bruno dunley

b. 1984, Petrópolis, Brazil

lives and works in São Paulo, Brazil

In Bruno Dunley's pictorial universe, promises are constantly being made and broken, expanding the limits of the visual field. His practice explores painting not only as a method of expressive figuration, but also as a means of reflecting on the inherent specificity of the medium, in terms of its materiality and role within representation in artistic tradition. Dunley is part of a new and prominent generation of Brazilian painters—he is one of eight founders of the Grupo 2000e8 from São Paulo, a collective of young artists sharing an interest in painting and a desire to develop critical approaches to the method within the contemporary art scene.

Dunley's process of making departs from carefully constructed compositions, which he gradually begins to correct and alter, revealing the lacunae in the apparent continuity of visual perception. Often, a single color dominates the surfaces, allowing for viewers to take on a meditative posture before the works. Recently, the artist's increasingly frequent use of vibrant colors has revealed a growing interest in achieving more aggressive, expressive and contrasting compositions. The common themes in Dunley's practice are two-fold: the artist paints compositions derived from both, everyday images and his minute study of the pictorial field. The imagery converges in a dramatic representation of the visual language. Gestures, planes and color combinations allow for the figuration to emerge as an alphabet, sharing common grounds, while the process of making is simultaneously foregrounded

[learn more about the artist](#)

selected solo exhibitions

- *Virá*, Nara Roesler São Paulo, Brazil (2020)
- *The Mirror*, Nara Roesler New York, USA (2018)
- *Dilúvio*, SIM Galeria, Curitiba, Brazil (2018)
- *Ruído*, Nara Roesler Rio de Janeiro, Brazil (2015) e, Centro Universitário Maria Antonia, São Paulo, Brazil (2013)
- *11bis Project Space*, Paris, France (2011)

selected group exhibitions

- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *AI-5 50 ANOS – Ainda não terminou de acabar*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *139 X NOTHING BUT GOOD*, Park – platform for visual arts, Tilburg, The Netherlands (2018)
- *Visões da arte no acervo do MAC USP 1900-2000*, Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil (2016)
- *Deserto-modelo*, 713 Arte Contemporâneo, Buenos Aires, Argentina (2010)

selected collections

- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC-USP), São Paulo, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- The Art Institute of Chicago, Chicago, USA

elian almeida





Furthering his research on decolonialism, and the experience of the black body in contemporary Brazilian society, Almeida's *Vogue* series portrays forgotten personalities within compositions that appropriate symbols of the iconic fashion magazine. With this, the artist claims the visibility that *Vogue* has traditionally awarded to those portrayed, and offers it to subjects who have historically been concealed, and consistently set aside. The work seeks to contribute to a process of historical reparation within a system of resistance, bringing individuals erased by official narratives to the forefront. In the words of curator Luis Pérez Oramas, 'Elián Almeida's work—and notably the *Vogue* series, [...]—emphasizes the return of that which has been not only forgotten, but also concealed, through individual portraits: a painting that turns on what has been turned off, portrays what has been veiled.'

Elián Almeida
Maria Auxiliadora da Silva
(*Vogue Brasil*), 2021
acrylic paint on canvas
unique
100 x 85 x 4 cm
39.4 x 33.5 x 1.6 in

elian almeida

b. 1994, Rio de Janeiro, Brazil

lives and works between Rio de Janeiro, Brazil and Paris, France

Elian Almeida's practice is characterized by a convergence of different techniques, such as painting, photography, video and installation, functioning as part of a new generation of artists whose works revindicate protagonism to agents and bodies that have been traditionally marginalized in our society and in the history of art. His body of work addresses decolonialism, exploring the experience and performativity of the black body in contemporary Brazilian society, through a process of recuperating elements from the past—imagens, narratives, characters—as a means of contributing to the process of empowerment and dissemination of afro-brazilian historiography.

On one hand, Almeida's research engages with the biographies of black personalities whose importance has been erased through history, striving to restore the notability that they deserve. On the other hand, the artist also addresses the violent ways in which police approach racialized bodies, exploring matters of privilege within Brazilian culture and society, while also denouncing the myth of racial democracy. In his series *Vogue*, Almeida appropriates the visual identity and aesthetics of the famous fashion magazine, integrating them into the composition of his portraits of black individuals. With this, the artist demonstrates the ways in which his different lines of work have come to converge as a means of encouraging the public to question the ways in which these subjects have been represented and circulated within Brazilian visual culture.

[learn more about the artist](#)

selected solo exhibitions

- *Antes - agora - o que há de vir*, Nara Roesler, Rio de Janeiro, Brazil (2021) upcoming

selected group exhibitions

- *Enciclopédia negra*, Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2021)
- *Amanhã há de ser outro dia / Demains sera um autre jour*, Studio Iván Argote and at Espacio Temporal, Paris, France (2020)
- *Esqueleto – 70 anos de UERJ*, Paço Imperial, Rio de Janeiro, Brazil (2019)
- *Arte naïf – Nenhum museu a menos*, Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil (2019)
- *Mostra memórias da resistência*, Centro Municipal de Arte Hélio Oiticica (CMAHO), Rio de Janeiro, Brazil (2018)
- *Bela verão e Transnômade Opavivará*, Galpão Bela Maré, Rio de Janeiro, Brazil (2018)
- *Novas poéticas – Diálogos expandidos em arte contemporânea*, Museu do Futuro, Curitiba, Brazil (2016)

artur lescher



This series of works by Artur Lescher are representative of the artist's most recent practice, characterized by the creation of suspended sculptures that play with notions of weight, transparency and space. Each sculpture intertwines and plays with opposites—they are made of solid, thick metal, or wood that becomes progressively thinner reaching needle-like forms—the encounter between both 'weights' triggers not only an ambiguity about the density of the piece, whereby it feels light yet materially, it cannot be; but also establishes an oscillation between the transparent and the solid. On the one hand, it appears almost immaterial integrating parts of its setting into itself both through its transparency and reflection, and on the other, we feel a sturdy, impenetrable presence reminiscent of that of an architectural column. Thus, Lescher invites us to reflect upon materiality, challenging our expectations by offering loopholes and proposing dualities.

Artur Lescher
Quatro, 2018
cabreúva wood and brass
edition of 5
200 x 12 x 12 cm
78.7 x 4.7 x 4.7 in





Artur Lescher
Lúcida, 2021
brass, aluminum and steel cable
edition of 5
185 x Ø 15 cm
72.8 x Ø 5.9 in





Artur Lescher
3 Esferas, 2017
aluminum and steel cable
edition of 5
250 x Ø 13,5 cm
98.4 x Ø 5.3 in



Artur Lescher
Infinito Simples, 2016
brass and multifilament line
edition of 5
220 x ø 20 cm
86.6 x 7.9 in



Artur Lescher
Diógenes, 2019/2020
brass and steel cable
edition of 5
220 x Ø 12 cm
86.6 x Ø 4.7 in



artur lescher

b. 1962, São Paulo, Brazil

lives and works in São Paulo, Brazil

Artur Lescher has become a key figure of the contemporary Brazilian art scene through his innovative three-dimensional practice. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his artistic discourse relies on the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Though Lescher's work is strongly linked to industrial processes—achieving extreme refinement and rigor—, his production does not rest solely on form, but rather works to transcend its limits. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or 'restlessness,' as the critic and curator Agnaldo Farias remarked in relation to 'his pieces, which oppose an exact, clean appearance and transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.'

[learn more about the artist](#)

selected solo exhibitions

- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

selected group exhibitions

- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

selected collections

- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Philadelphia Museum of Art, Philadelphia, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

fabio miguez





Fabio Miguez
Untitled, from Volpi series, 2020
oil paint and wax on canvas
unique
200 x 200 cm
78.7 x 78.7 in



In 2010, Fabio Miguez began creating the series *Atalhos*, which can be described as small format paintings that reproduce fragments of iconic paintings in Art History by artists such as Piero della Francesca, Henri Matisse and Alfredo Volpi. This series of pictorial commentaries has recently developed into another body of work, made up of large format paintings created in homage to one of Brazil's greatest painters. In the series *Volpi*, Miguez delves into the legacy of the artist, entwining two of the country's main artistic influences of the time, that of Soviet constructivism and of Italian metaphysical painting. Miguez plays with Volpi's famous flags, using regular geometric shapes intercalated in different rhythms, with a pictorial quality that evokes the materiality of his predecessor's iconic temperas. According to curator Agnaldo Farias, 'The spatial logic, which traditionally was resolved within the very planes and depths of a painting, now expands to the mind of the viewer with irresistible attempts to see possible associations—to test the rules of the game—and imagine the steps that the painting's main elements could take were they to transcend into, or retract from space, closing into itself.'

Fabio Miguez
Untitled, from Volpi series, 2020
oil paint and wax on canvas
unique
190,2 x 180,7 x 3,7 cm
74.9 x 71.1 x 1.5 in



Fabio Miguez
Untitled (Volpi) # 8, 2018
oil paint and wax on linen
unique
31,5 x 30 cm
12.4 x 11.8 in

fabio miguez

b. 1962, São Paulo, Brazil

lives and works in São Paulo, Brazil

Fabio Miguez began his artistic career in the 1980s when, alongside Carlito Carvalhosa, Nuno Ramos, Paulo Monteiro, and Rodrigo Andrade, the group founded the artist's space Casa 7. Miguez initially worked with painting exclusively, as did the other group members. However, beginning in the 1990s, Miguez started expanding his practice producing a series of photographs entitled *Derivas*, later published under the name *Paisagem Zero* in 2013.

In the 2000s, Miguez undertook the creation of three-dimensional works, such as the installations *Onde* (2006), *Valises* (2007), and *Ping-pong* (2008), which further amplified his line of research and his medium of choice: painting. His degree in architecture brings a constructivist influence to his work, which engages with matters of scale, material, and figuration. The artist often deals with modular forms in relation to combinatorial logic, employing repetition, as well as operations of inversion and mirroring. With this, every painting becomes a fragment of reality, continuously reaffirming its material condition.

[learn more about the artist](#)

selected solo exhibitions

- *Fragmentos do real (atalhos)* – Fábio Miguez, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2018)
- *Horizonte, deserto, tecido, cimento*, Galeria Nara Roesler, São Paulo, Brazil (2015)
- *Paisagem zero*, Centro Universitário Maria Antonia (CEUMA), São Paulo, Brazil (2012)
- *Temas e variações*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2008)

selected group exhibitions

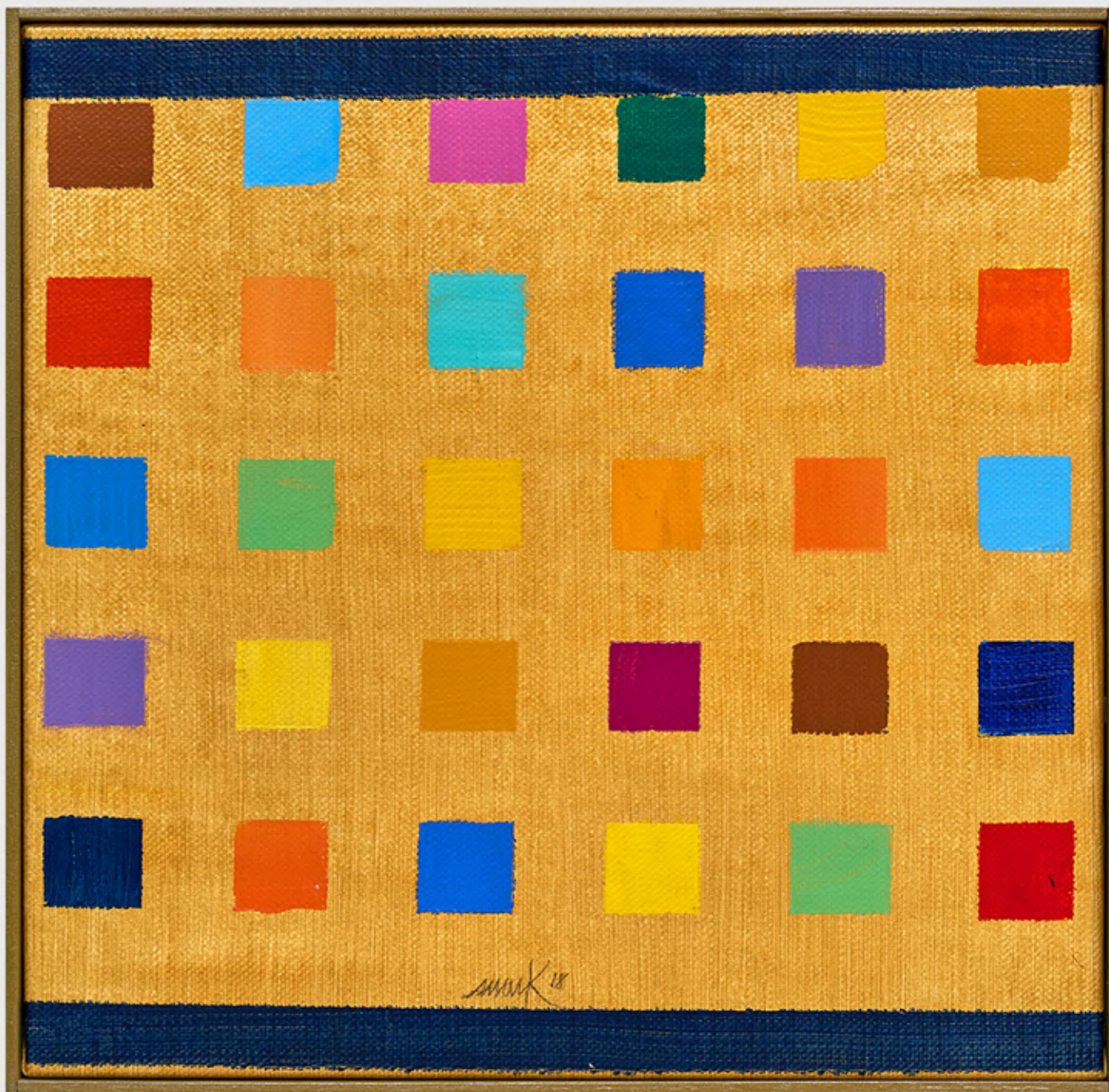
- Bienal de São Paulo, Brazil (1985 and 1989)
- 2nd Havana Biennial, Cuba (1986)
- 5th Bienal do Mercosul, Porto Alegre, Brazil (2005)
- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Oito décadas de abstração informal*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2018)
- *Auroras – Pequenas pinturas*, Espaço Auroras, São Paulo, Brazil (2016)
- *Casa 7, Pivô*, São Paulo, Brazil (2015)
- *Iberê Camargo: século XXI*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2014)

selected collections

- Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

heinz mack

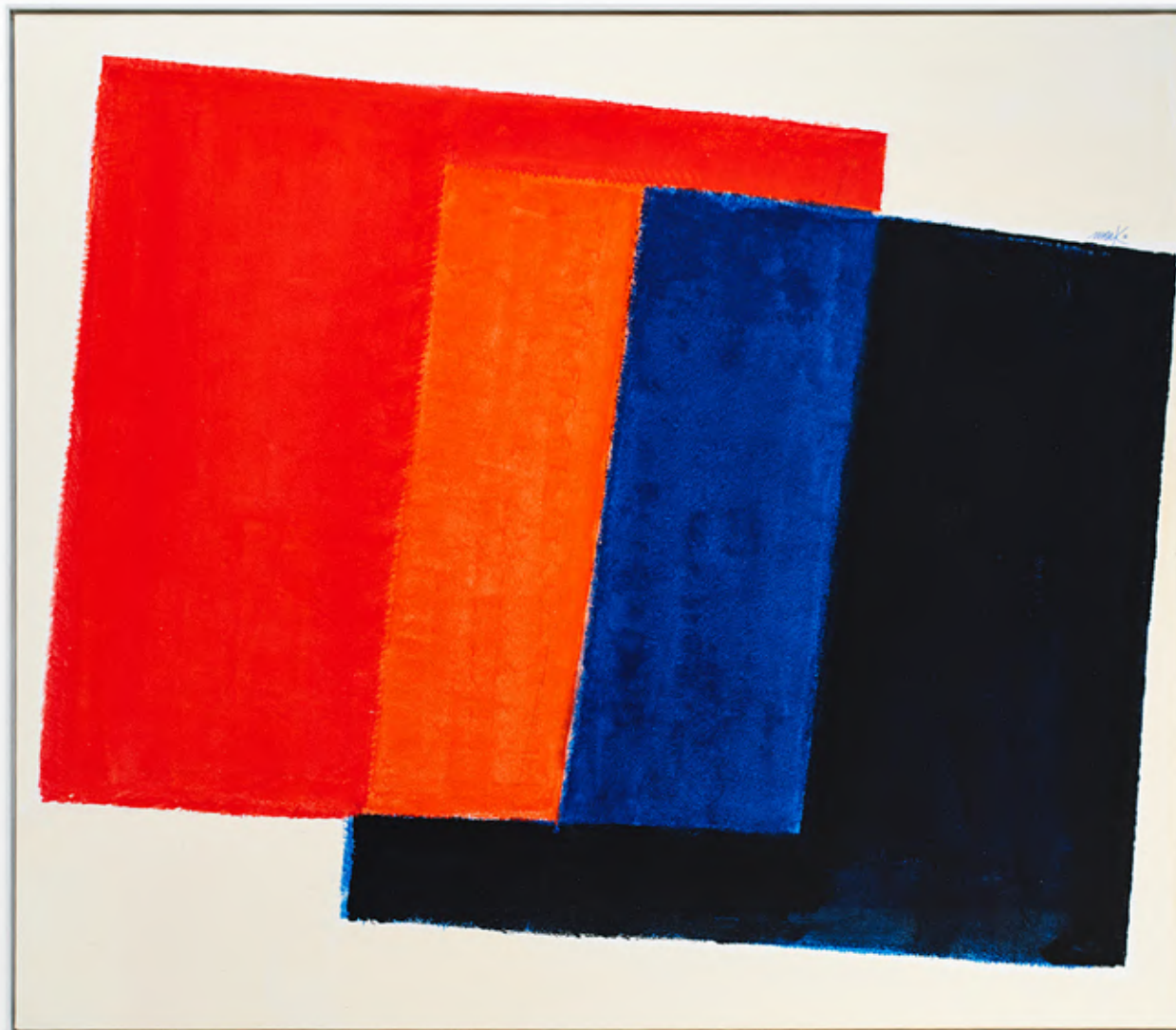




Heinz Mack
*Untitled (Chromatic
Constellation)*, 2018
acrylic paint on canvas
unique
35,5 x 45 cm
14 x 17.7 in

'I have always been fascinated by painting when it is filled with light. But, for me, painting is also much more than this: it is the foreground of the infinitely deep and black space, in which light and color have been inseparable from each other. The identity of light and color, which becomes visible in the spectrum, is the subject of my painting - it is the only subject.'

—Heinz Mack



Heinz Mack
Untitled (Chromatic Constellation), 2016
acrylic paint on canvas
unique
212 x 224 cm
83.5 x 88.2 in



Heinz Mack
Silver Sun, 2004
metal, glass, stainless steel,
wood and motor
unique
53,5 x 53,5 x 20,5 cm
21.1 x 21.1 x 8.1 in
rear drive: 9 cm | 3.5 in

heinz mack

b. 1931, Lollar, Germany

lives and works in Mönchengladbach, Germany and in Ibiza, Spain

Throughout his career, Heinz Mack has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957-1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures—a place of silence—for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work. Mack notably wrote, "The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events."

Heinz Mack's oeuvre is characterized by disruptive engagements with light, and ways in which it affects and is affected by movement, space, and color. With this idea forming the core of his practice, the artist has rigorously and shrewdly developed a multi-faceted body of work that has recurrently opened new horizons for the realm of art.

[learn more about the artist](#)

selected solo exhibitions

- *Taten Des Lichts: Mack & Goethe*, Goethe-Museum, Düsseldorf, Germany (2018)
- *Heinz Mack – From Time to Time. Painting and Sculpture*, 1994-2016, Palais SchönbornBatthyány, Vienna, Austria (2016)
- *Mack – Just Light and Color*, Sakip Sabanci Museum, Istanbul, Turkey (2016)
- *Heinz Mack – The light of my colors*, Museum Ulm, Ulm, Germany (2015-2016)
- *Mack – The Language of My Hand*, Museum Kunstpalast, Düsseldorf, Germany (2011)
- *Heinz Mack – Licht der ZERO-Zeit*, Ludwig Museum im Deutschherrenhaus, Koblenz, Germany (2009)

selected group exhibitions

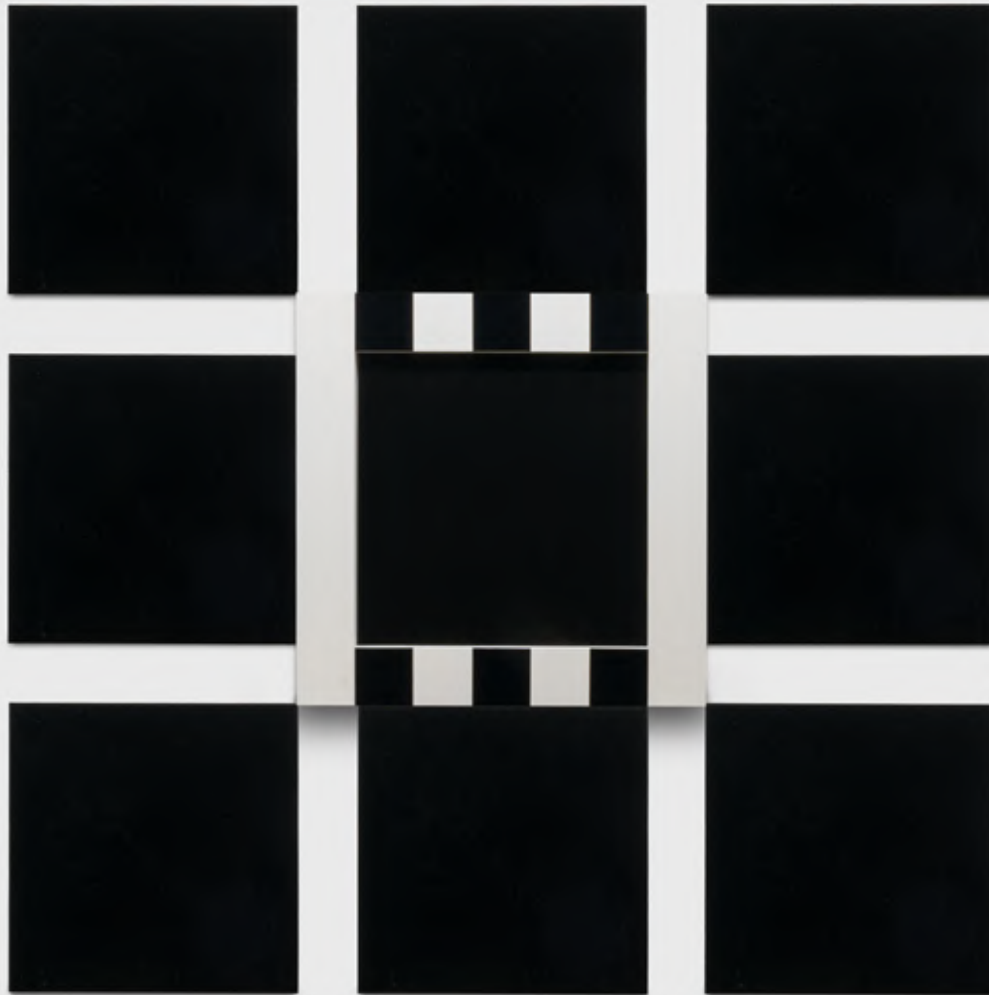
- *The Sky as Studio – Yves Klein and his contemporaries*, Centre Pompidou, Metz, France 2021
- *Visual Play*, Wilhelm Hack Museum, Ludwigshafen, Germany (2018)
- *New Beginnings: Between Gesture and Geometry*, curated by Frances Morris, The George
- *Economou Collection*, Athens, Greece (2016)
- *Facing the Future. Art in Europe, 1945-68*, BOZAR – Palais des Beaux Arts, Brussels, Belgium (2016)
- *ZERO: Let Us Explore the Stars*, Stedelijk Museum, Amsterdam, The Netherlands (2015)
- *ZERO: Countdown to Tomorrow, 1950's-60's*, The Solomon R. Guggenheim Museum, New York/NY, USA (2015)
- German Pavilion, XXXVth Venice Biennale, Venice, Italy (1970)

selected collections

- Albright-Knox Art Gallery, USA
- Centre Georges Pompidou, France
- Hirshhorn Museum and Sculpture Garden, USA
- Museum of Modern Art (MoMA), USA
- Solomon R. Guggenheim Museum, USA
- Tate, UK

daniel buren





This work is part of Buren's most recent series, created over the summer of 2021. The work embodies the artist's characteristic engagement with space, and architecture, as well as his iconic alternations of white or black stripes, capturing the pillars of the artist's long-standing career. Indeed, the use of stripes evokes one of Buren's oldest visual techniques, originally created with the intention of achieving the absolutely neutral. This process first started in 1965, as he began to explore stripes as a means of excluding any type of human emotion or artistic gesture. At this time, Buren could not afford his own studio forcing him to experiment with different materials and to produce his art directly in the streets of Paris, leading to his infamous series of *Affichages Sauvages* in 1968. Since then, the artist has continuously incorporated stripes into his production, including the pattern in a myriad of different in situ propositions, ranging from his permanent work for the Palais-Royal in Paris, France (1985-1986) to custom-made sails on the occasion of a public performance for the exhibition *Voile/Toile – Toile/ Voile* at Walker Art Center in Minneapolis, USA (2018). *New grids: baixo-relevo - DBNR n° 21* embodies the artist's most recent reformulation of the use of stripes, synthesizing Buren's long-standing aesthetic questions.

Daniel Buren
New grids: low relief -
DBNR n° 21, 2021
acrylic, black vinyl adhesive, mdf
and white acrylic paint
unique
147,9 x 147,9 cm
58.2 x 58.2 in

daniel buren

b. 1938, Boulogne-Billancourt, France

lives and works *in situ*

Daniel Buren has been a leading name in conceptual art since the 1960s, as a founding member of the Buren, Mosset, Parmentier, Toroni association, which he remains part of until today. He is best known for his use of contrasting—white and colored—symmetrical stripes, which he alternates and places onto visual surfaces and architectural spaces, often working with historical landmarks. Between 1967 and 1968, Buren began producing unsolicited public artworks using awning canvases commonly found in France, setting up hundreds of striped posters around Paris quickly drawing significant public attention to these unauthorized urban interventions.

Buren is known for having introduced the notion of ‘in situ’ in visual arts, as a term characterizing an artistic practice that intrinsically binds works to the topological and cultural specificities of the place they are designed to occupy. Indeed, early on in his career, Buren focused on the rising influence of architecture (particularly museum architecture) on art. As a result, he centered his production on three-dimensional works that functioned as modulations of space, rather than as objects. His pieces quickly evolved to become sites in and of themselves, instilling their own space for movement in and around them. In the 1990s, the artist moved away from merely applying color to walls and instead turned to literally ‘install it in space’ in the form of filters and colored sheets of glass or plexiglass. With this, the works seem to explode into one's space inviting the viewer to engage with the work by making use of their entire body.

His work has been widely exhibited internationally, notably participating in iconic presentations such as over a dozen editions of the Venice Biennale, for which he was awarded ‘Best Pavilion’, receiving the Golden Lion in 1986.

[learn more about the artist](#)

selected solo exhibitions

- *Daniel Buren. De cualquier manera, trabajos ‘in situ’*, Museo de Arte Italiano, Lima, Peru (2019)
- *Like Child’s Play*, Carriageworks, Sydney, Australia (2018)
- *Quand le textile s’éclaire: Fibres optiques tissées. Travaux situés 2013-2014 / Première vision*, Kunstsammlungen Chemnitz, Chemnitz, Germany (2018)
- *Daniel Buren – Del medio círculo al círculo completo: Un recorrido de color*, Museo de Arte Moderno de Bogotá (MAMBO), Bogota, Colombia (2017)
- *Proyecciones / Retroproyecciones. Trabajos in situ*, Centre Pompidou Málaga, Málaga, Spain (2017)
- *Daniel Buren. Une Fresque / Een Fresco / a Fresco*, BOZAR/Palais des Beaux-Arts, Brussels, Belgium (2016)
- *Daniel Buren. Comme un jeu d’enfant, travaux in situ*, Musée d’Art moderne et contemporain, in Strasbourg, France (2015)

selection of group exhibitions

- *En Plein Air*, High Line Art, New York, USA (2019)
- *La Collection (1), Highlights for a Future*, Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium (2019)
- *Suspension – A History of Abstract Hanging Sculpture 1918–2018*, Palais d’Iéna, Paris, France (2018)
- *Pedra no céu – Arte e Arquitetura de Paulo Mendes da Rocha*, Museu Brasileiro de Escultura e Ecologia (MUBE), São Paulo, Brazil (2017)

selection of institutional collections

- The Art Institute of Chicago (AIC), Chicago, USA
- Minneapolis Institute of Art, Minneapolis, USA
- Musée national d’Art moderne (MNAM), Centre Pompidou, Paris, France
- Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria
- Museum of Modern Art (MoMA), New York, USA
- The National Gallery of Modern Art, Rome, Italy
- National Museum of Modern Art, Tokyo, Japan
- Neues Museum Nuremberg, Nuremberg, Germany
- Tate Modern, London, UK

julio le parc



Julio Le Parc's *Partiel de: Serie 16 n° 9* and *Serie 22 n° 3* reveal the artist's interest in the phenomena that shape our visual perception. With this in mind, the compositions juxtapose colors and shapes on the canvas so as to elicit movement and rhythms that provoke engaging vibrations, turning the process of observation into an active, rather than a passive act. Thus, the painting activates the viewer's physical perception with as much potency as that of Julio Le Parc's sculptures and installations. In the artist's own words, 'My work invites viewers to feel free to interact, with their own personality, their own vision and their own feelings, not imposed by me. The ideal spectator is the freest, most open, least conditioned. The most important thing for me is that brief moment of interconnection.'



Julio Le Parc
Partiel de: Serie 16 n° 9, 2020
acrylic paint on canvas
unique
80 x 80 cm
31.5 x 31.5 in



Julio Le Parc
Serie 22 n°3, 1971/2020
acrylic paint on canvas
unique
80 x 80 cm
31.5 x 31.5 in

julio le parc

b. 1928, Mendoza, Argentina

lives and works in Paris, France

Julio Le Parc is internationally recognized as one of the leading names in Optical and Kinetic art. Over the course of six decades, he has performed groundbreaking experiments with light, movement and color, seeking to promote new possibilities for the relationship between art and society from a utopian perspective. The artist's canvases, sculptures, and installations challenge the traditional Art Historical definition of paintings: he uses mediums that pertain to pictorial tradition, such as acrylic on canvas, while incorporating formal kinetic processes using technical assemblages.

Julio Le Parc was a co-founder of Groupe de Recherche d'Art Visuel (1960–68), a collective of optical-kinetic artists who set out to encourage the participation of viewers in their art, in order to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the times' aspiration for a dematerialized art, an art indifferent to market demands, the group showed in alternative venues and on the street. Julio Le Parc's works and installations, which were made from nothing other than the interplay of light and shadow, were a direct result of that context, where the production of a fleeting, unsellable art had a clear socio-political undertone.

[learn more about the artist](#)

selected solo exhibitions

- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, The Metropolitan Museum of Art (The Met Breuer), New York, USA (2018)
- *Julio Le Parc: da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

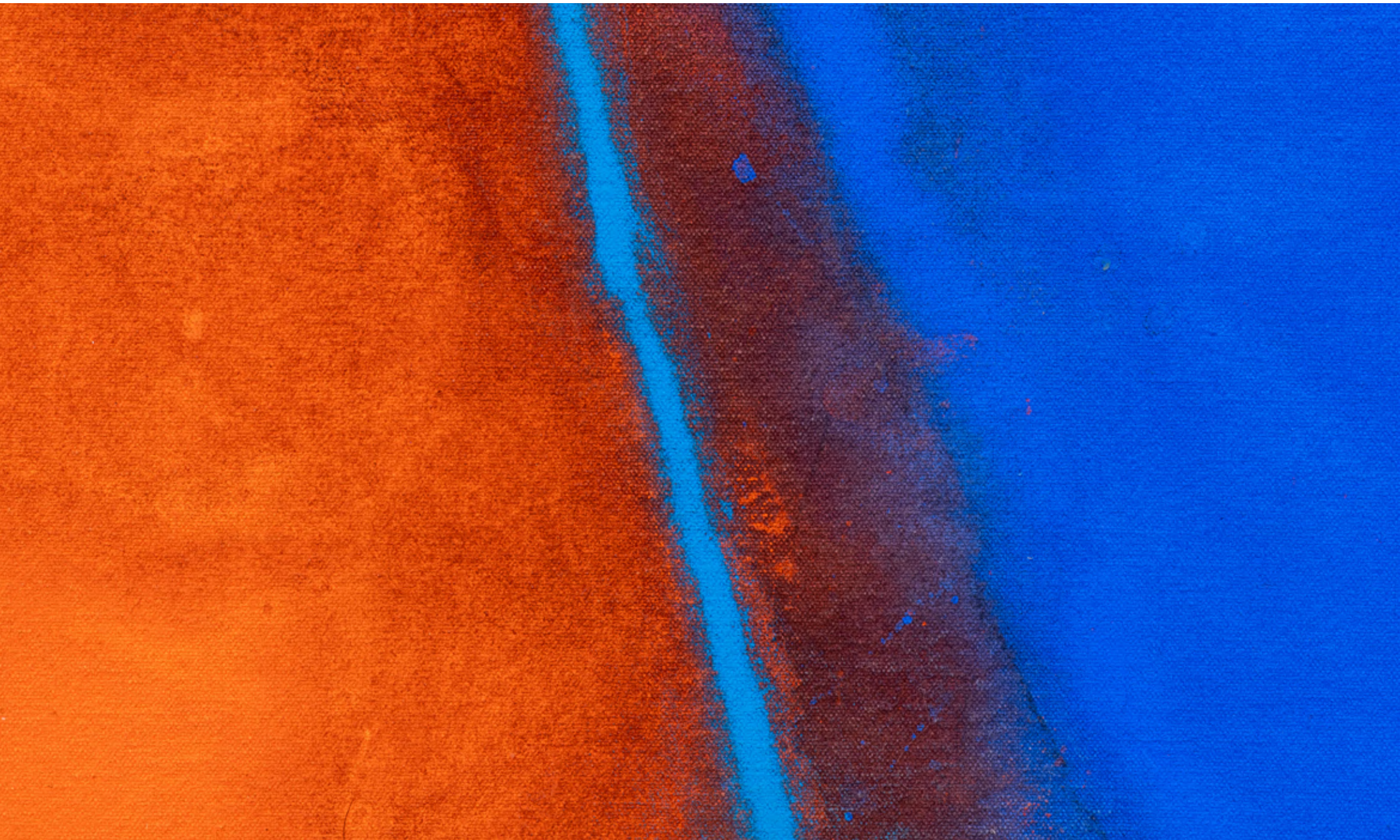
selected group exhibitions

- *Action <-> Reaction. 100 Years of Kinetic Art*, at Kunsthal Rotterdam (2018), Rotterdam, The Netherlands
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s-1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954-1969, II Pacific Standard Time: LA/LA (II PST: LA/LA)*, Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

selected collections

- Daros Collection, Zurich, Switzerland; Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de la Ville de Paris, Paris, France
- The Museum of Modern Art (MoMA), New York, USA

karin lambrecht





‘Most artists use materials to express their ideas; Karin belongs in the select group of those who hear them, weigh them, explore them, always looking to merge her voice, her flesh, her thinking to their voices, their flesh and thinking. And the origin of the material doesn’t matter: some of it might be bought at stores, be synthetic, almost virgin, the result of some inscrutable chemistry, and others might be charged with past stories, like the earth she extracts from her garden to transform the pigments she later applies to paintings and drawings; finally, there are those that originate randomly, like the blood from a cut on her finger from handling the stylus, which she calmly incorporated onto the paper she was handling.’

— Agnaldo Farias, curator

Karin Lambrecht
Men and Woman, 2018
pigments in acrylic medium and
charcoal on canvas
unique
162 x 168,5 cm
63.8 x 66.3 in

Karin Lambrecht
Vós, 2017
pigments in acrylic medium and
dry pastel on canvas
unique
201 x 209,8 x 4,2 cm
79.1 x 82.6 x 1.7 in





karin lambrecht

b. Porto Alegre, Brazil, 1957

lives and works in Broadstairs, United Kingdom

Karin Lambrecht's entire production in painting, drawing, printmaking and sculpture demonstrate a relentless preoccupation with the relationship between art and life, in the large sense of the term—natural life, cultural life and interior life. According to academic Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visual that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, or life and the finite.

Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the stretcher, sowing up the fabric instead, and joining charred patches. As part of the so-called 'Geração 80', Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, which also determined her chromatic lexicon. In addition to these organic materials, her work frequently features crosses and references to the body, encouraging a sense of spiritual affinity, or rapport, between the viewer and the work.

[learn more about the artist](#)

selected solo exhibitions

- *Karin Lambrecht*, Cecilia Brunson Projects (2021), London, UK
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO) (2018), São Paulo, Brazil
- *Karin Lambrecht – Assim assim*, Oi Futuro (2017), Rio de Janeiro, Brazil
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander (2017), Porto Alegre, Brazil
- *Pintura e desenho*, Instituto Ling (2015), Porto Alegre, Brazil

selected group exhibitions

- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2019), Rio de Janeiro, Brazil
- *Tempos sensíveis – Acervo MAC/PR*, Museu Oscar Niemeyer (MON) (2018), Curitiba, Brazil
- *Clube da gravura: 30 anos*, Museu de Arte Moderna de São Paulo (MAM-SP) (2016), São Paulo, Brazil
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF) (2015), Ribeirão Preto, Brazil
- 5th Bienal do Mercosul (2005),
- 18th, 19th, and 25th editions of the Bienal de São Paulo (1985, 1987, and 2002)

selected collections

- Fundação Patricia Phelps de Cisneros, New York, USA
- Ludwig Forum für Internationale Kunst, Aachen, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

marcelo silveira





Marcelo Silveira's work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork, and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic, and glass amongst many other materials. In line with this, Silveira's investigation also engages with the use and purpose of materials or objects, which he suggests is defined by a common, socially determined repertoire and can be uprooted by recreating familiar shapes using unexpected materials. Notably, the works presented hereby offer a repurposing of wood pieces into biomorphic sculpture—the traditional functionality of the medium and its past uses, thus comes to be replaced by a nearly figurative allusion to the malleability, smoothness, and bloom of organic, perhaps even living elements.

Marcelo Silveira
Pele XIV, 2009/2020
cajacatinga wood, beeswax and metallic pin
unique
200 x 74 x 70 cm
78.7 x 29.1 x 27.6 in

Marcelo Silveira
From Dupla series, 2012
cajacatinga wood
unique

22,5 x 53 x 44 cm | 18,8 x 57 x 44,5 cm
8.9 x 20.9 x 17.3 in | 7.4 x 22.4 x 17.5 in





Marcelo Silveira
From Dupla series, 2012
cajacatinga wood
unique
26,5 x 29 x 40 cm | 26 x 26 x 30 cm
10.4 x 11.4 x 15.7 in | 10.2 x 10.2 x 11.8 in





marcelo silveira

b. 1962, Gravatá, Brazil

lives and works in Recife, Brazil

Marcelo Silveira's work questions and challenges long-established categories related to art, such as sculpture, folk art, craftwork and collecting. His works often depart from the idea of materiality and how anything can become a medium, spearheading his use of wood, leather, paper, metal, plastic and glass amongst many other materials. Silveira's investigation also address the idea of the use and purpose of materials or objects, which he suggests can be defined by a common, socially determined repertoire—as is the case for bottles or glasses— and uprooted by recreating familiar shapes using unexpected materials.

Additionally, the concept of collecting is central to the artist's practice, with a constant play between production and appropriation. Silveira addresses the question in numerous ways, whether it be by presenting an accumulation of found artifacts such as postcards, rulers or perfume bottles, by incorporating un-usable domestic utensils, or by showcasing his work as an assemblage, whereby each part is a fragment of a whole. Organization, or arrangement is therefore a fundamental aspect of the artist's work, not only in terms of exhibiting strategically, but also as an instrument for re-defining and reformulating his materials.

[learn more about the artist](#)

selected solo exhibitions

- *Compacto com pacto*, Sesc Triunfo, Triunfo, Brazil (2019)
- *Compacto mundo das coisas*, Galeria Nara Roesler, São Paulo, Brazil (2019)
- *Com texto, obras por Marcelo Silveira*, Museu de Arte Contemporânea de Sorocaba (MACS), Sorocaba, Brazil (2018)
- *Censor*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2016)
- *1 Dedo de Prosa*, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil (2016)

selected group exhibitions

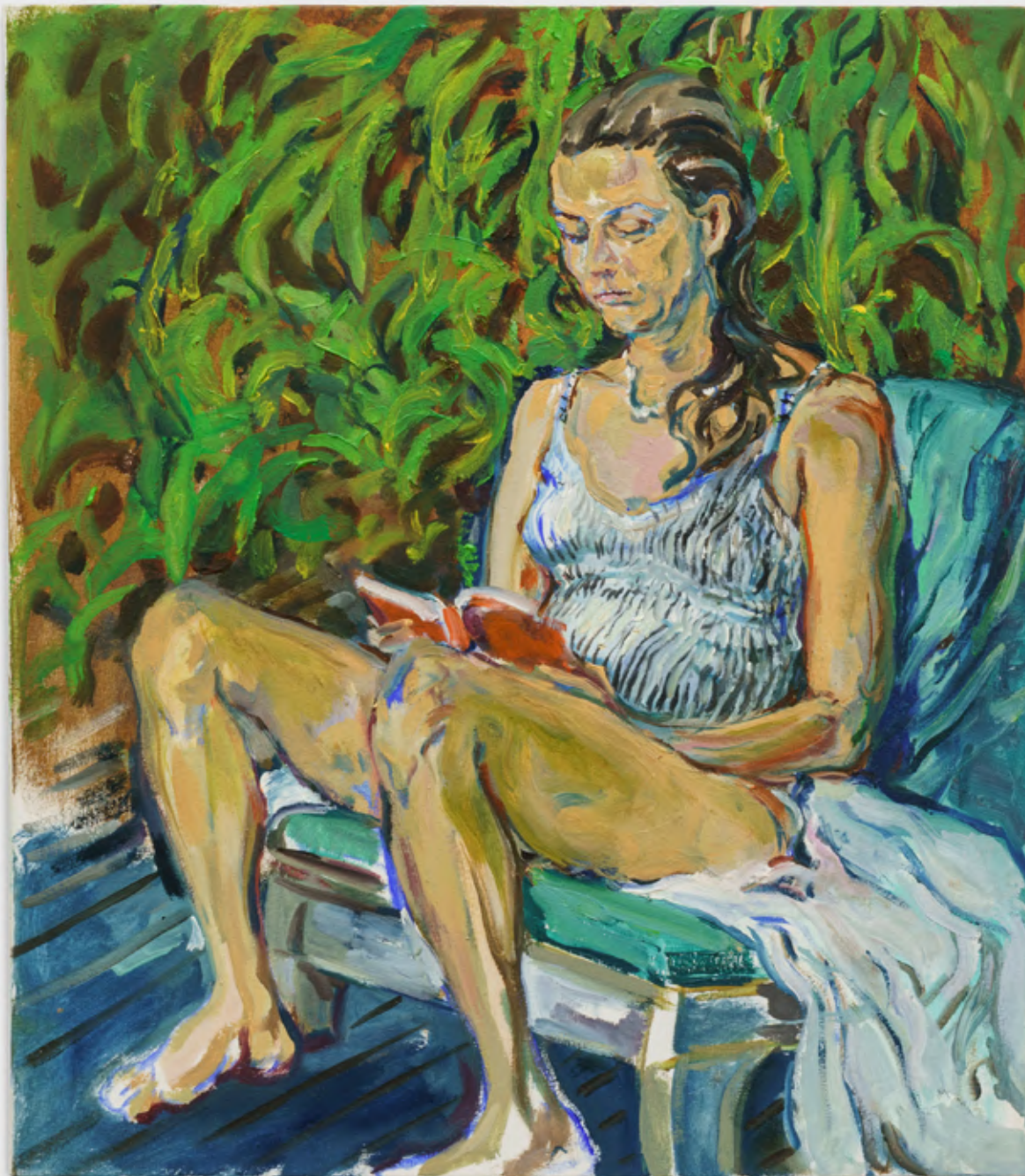
- 5th Mercosur Biennial, Brazil (2005)
- 4th Biennial of Valencia, Spain (2007)
- *Triangular: Arte deste século*, Casa Niemeyer, Brasília, Brazil (2019)
- *Apropriações, variações e neopalimpsestos*, Fundação Vera Chaves Barcellos (FVCB), Viamão, Brazil (2018)
- *Contraponto – Coleção Sérgio Carvalho*, Museu Nacional da República, Brasília, Brazil (2017)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), São Paulo, Brazil
- Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

maria klabin





‘My immediate environment permeates my work, whether it is the landscape around where I’m living, the people who surround me, objects or pieces of architecture around the house. As long as it is something I have looked at exhaustively until it feels like their objective nature starts melting into my own subjectivity. When a potential subject matter reaches that point I feel like painting it.’

—Maria Klabin

Maria Klabin
Untitled, 2020
oil paint on linen
unique
40 x 35,2 x 2,6 cm
15.7 x 13.9 x 1 in





Maria Klabin
Untitled, 2020
oil paint on linen
unique
18,3 x 25 x 2,5 cm
7.2 x 9.8 x 1 in

maria klabin

b. 1978, Rio de Janeiro, Brazil

lives and works in Rio de Janeiro, Brazil

Maria Klabin's work engages with scenes, occurrences, and landscapes that permeate everyday life and thus, have been seen and experienced exhaustively. In dealing with omnipresent elements, Klabin extracts the cadence of their recurrence, seeking to capture the formal rhythm embedded in the repetition, or banality, of their existence. The artists' process lays in constantly producing and assembling drawings, photographs, and annotations which she draws from her immediate entourage. The accumulation of thoughts and images entwine and come to make sense as whole, unveiling intriguing relations that form the backbone of the artists' pictorial endeavor. In her own words, Klabin develops her work 'as if writing a story, or a diary, but a diary of things that don't really happen. It's a narrative that could only be told through painting, but that touches themes that seem closer to writers than to painters.'

Maria Klabin oscillates between extremes in terms of the scale of her works, producing both very small and monumental, large scale paintings, depending on the nature of her subject. Her small canvases often serve as support for rapid streams of thought—like writing on paper, perhaps harnessing an unconscious mind—and effectively capturing the rhythm of her surroundings, while her large pieces embody more contemplative, oneiric perceptions. Most recently, Klabin has a series of paintings that depart from fragments of autobiographical elements, distilled from what she describes as an improbable and fluid patchwork of memory. Ultimately, whether engaging with intimate subject matters—as is the case in her portraiture, and small-scale works—, or with the amplex of her landscapes, the artist offers often psychologically charged formulations that waver between the foreboding and the tranquil.

[learn more about the artist](#)

selected solo exhibitions

- *Entre Rio e Pedra*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2017)
- *E o dia havia acabado, quando começou*, Galeria Silvia Cintra, Rio de Janeiro, Brazil (2014)

selected group exhibitions

- *In Waiting: Works Produced in Isolation*, Nara Roesler, São Paulo, Brazil (2020)
- *Já estava assim quando eu cheguei*, Ron Mandos, Amsterdam, The Netherlands (2020)
- *Festival de Arte Contemporânea*, at SESC VideoBrasil, in São Paulo, Brazil (2012/13)
- *Novas Aquisições da Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2012)
- *Rumos 2005/06 Paradoxos Brasil*, Itaú Cultural, São Paulo, Brazil (2006)
- *Além da Imagem*, Paço Imperial, Rio de Janeiro, Brazil (2006)

selected collections

- Museu de Arte Moderna, Rio de Janeiro, Brazil
- Itaú Cultural, São Paulo, Brazil

raul mourão





The *Rebel* series is the result of a twenty-year long investigation into the subject of urban structures, particularly those used in his hometown of Rio de Janeiro, to delineate and divide public and private spaces. With this, Mourão has explored the different visual and artistic possibilities embedded in fences and gates, in other words, in systems that function on dichotomies such as security versus threat, fullness versus emptiness, and inside versus outside.

Raul Mourão
Rebel # 04, 2021
corten steel
unique
245 x 250 x 125 cm
96.5 x 98.4 x 49.2 in



This series of sculptures developed as a result of Mourão's interactive large-scale kinetic sculptures. The works are made of two different materials—for the base, he uses glass cups and bottles, while the upper structure is made of metal. The latter is to be activated by the public, in order to trigger its movement. Importantly, the glass objects, which Mourão uses are commonly found in 'Botecos', traditional street bars, and thus form part of the Brazilian everyday life—they represent moments of encounter, of gathering, of exchange, of dialogue.

Raul Mourão
Garrafão estação, 2020
carbon steel with synthetic resin
and glass bottle
48 x 27 x 25 cm
18.9 x 10.6 x 9.8 in





raul mourão

b. 1967, Rio de Janeiro, Brazil

lives and works in Rio de Janeiro, Brazil

With a practice that spans across various media such as installation, sculpture, photography, video, drawing and performance, Raul Mourão is part of a generation that uniquely marked Rio's artistic scene starting in the 1990s. Over time, Mourão developed a particular focus on subjects of everyday life, with a main concern for the urban space, its politics and social constructs, frequently permeating his work with a critical sense of humour. His visual vocabulary proposes displacements and redefinitions of familiar symbols and forms in contemporary society as a means of stimulating thought on the matters of place, urbanism and human interactions.

Mourão began his career in the second half of the 1980s. He began his work by investigating the visual symbology of architectonic safety devices in the urban landscape of Rio de Janeiro with structures such as window railings and security fences. This process resulted in a series titled *Grades*, which includes photography, video, sculptures, and installation works. Since 2010, the artist has expanded his research on security systems while deconstructing visual structures present in these forbidding apparatus, leading him to create his first audience-activated kinetic sculptures. In these large-format pieces, the artist establishes formal strategies that comment on urban violence while also seeking structural balance.

[learn more about the artist](#)

selected solo exhibitions

- *Fora/Dentro*, Museu da República, Rio de Janeiro, Brazil (2018)
- *Você está aqui*, Museu Brasileiro de Ecologia e Escultura (MuBE), São Paulo, Brazil (2016)
- *Please Touch*, Bronx Museum, New York City, USA (2015)
- *Tração animal*, Museu de Arte Moderna do Rio de Janeiro (MAM-RJ), Rio de Janeiro, Brazil (2012)
- *Toque devagar*, Praça Tiradentes, Rio de Janeiro, Brazil (2012)

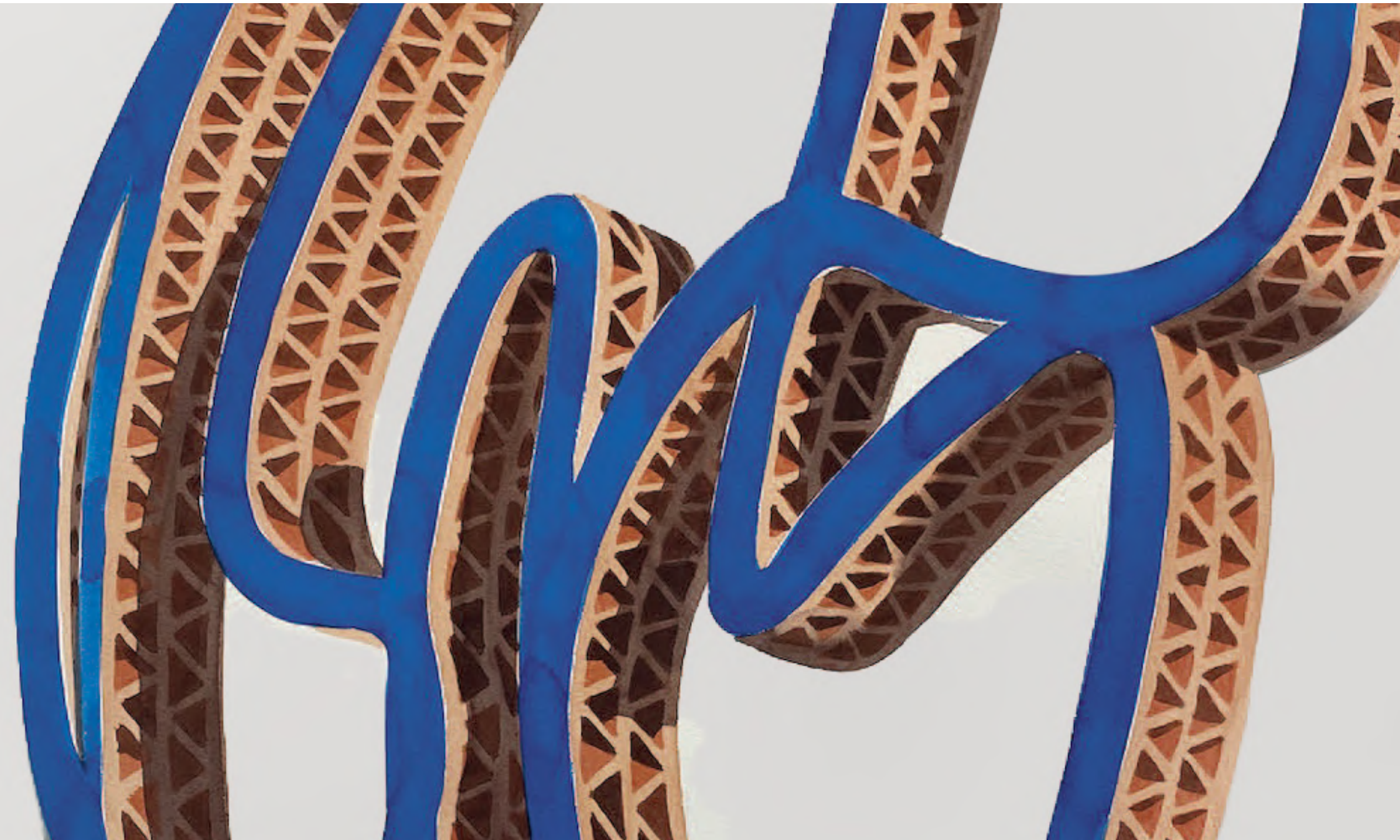
selected group exhibitions

- *Coleções no MuBE: Dulce e João Carlos de Figueiredo Ferraz – Construções e geometrias*, Museu de Ecologia e Escultura (MuBE), São Paulo, Brazil (2019)
- *Modos de ver o Brasil: Itaú Cultural 30 anos*, Oca, São Paulo, Brazil (2017)
- *Mana Seven*, Mana Contemporary, Miami, USA (2016)
- *Brasil, Beleza?! Contemporary Brazilian Sculpture*, Museum Beelden Aan Zee, The Hague, The Netherlands (2016)
- *Vancouver Biennial 2014-2016*, Canada (2014)

selected collections

- Art Museum, Tempe, USA
- Instituto Itaú Cultural, São Paulo, Brazil
- Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

alexandre arrechea





In the era of post-truth, all messages confront the possibility of being distorted. Truth then has to be patiently sought. Inspired by recent events in the nation, these watercolors intend to show messages that have been partially altered and are therefore difficult to read. At first, they seem to be abstract gestures where color and shapes play an important role, then they progressively begin to reveal a reality of confrontation and struggle.

—Alexandre Arrechea, 2020

Alexandre Arrechea
Untitled - blue, 2020
watercolor on Arches paper
unique
88,9 x 49,8 cm
35 x 19.6 in



Alexandre Arrechea
Untitled - blue and green, 2020
watercolor on Arches paper
unique
71,1 x 53,3 cm
28 x 21 in

alexandre arcechea

b. 1970, Trinidad, Cuba

lives and works in New York, USA

Between 1991 and 2003, Alexandre Arcechea was part of a collective of Cuban artists named Los Carpinteros, along with Marco Castillo and Dagoberto Rodríguez Sánchez. The group was best known for its play on dichotomies—the artists would depart from the idea of reproducing a common, everyday object, with perfect craftsmanship but would structure it differently, oddly and imperfectly, inevitably forcing a reformulation, or re-reading of a traditional object. After leaving the group, Arcechea began to address current political issues more directly, giving his sensibility and attention to contemporary culture the center stage.

Arcechea's work is also remarkable in its interdisciplinary and inclusive nature, often creating pieces such as large installation works in museums or commissions for public spaces that invite the viewer to participate and physically engage with the works. The artist also encourages more traditional contemplation through his sculptures or graphite and watercolour works on paper. Either way, his production is always intricately tied to the space or context it occupies, and systematically demonstrates a preoccupation for the socio-political environment in which the work is to be inserted. Arcechea's work positions itself between what is individual and collective, between the public and the private. In investigating this space, the artist addresses social norms and group behaviors, engaging with socio-economics, races and urbanism as a means of understanding both personal identities and mass experiences.

[learn more about the artist](#)

selected solo exhibitions

- *Dreaming with Lions*, Faena Hotel Miami Beach, Miami Beach, USA (2020)
- *Corners*, Galeria Nara Roesler, New York, USA (2019)
- *La seducción del fragmento*, Palacio de Molina, Cartagena, Spain (2017)
- *Jerarquias Negadas*, Galeria Habana, Havana, Cuba (2016)

selected group exhibitions

- *Obsesiones y acumulaciones: el gabinete del artista*, Estudio Figueroa-Vives; Norwegian Embassy in Cuba, Havana, Cuba (2019)
- *The World's Game: Fútbol and Contemporary Art*, Pérez Art Museum Miami (PAMM), Miami, USA (2018)
- *Construções sensíveis*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2018)
- *Adiós Utopia: Dreams and Deceptions in Cuban Art since 1950*, Walker Art Center, Minneapolis (2017); Museum of Fine Arts, Houston, USA (2017)
- *Without masks: Contemporary Afro – Cuban Art*, Museo Nacional de Bellas Artes de La Habana, Havana, Cuba (2017)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Daros Collection, Zurich, Switzerland
- Museum of Contemporary Art (MOCA), Los Angeles, USA
- Museo del Barrio, New York, USA
- Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain

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